

Mildred Dilling
Thirty
LITTLE CLASSICS
For The Harp



by
MILDRED DILLING

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
+ PHILADELPHIA +

THIRTY LITTLE CLASSICS

FOR THE HARP

Compiled and Arranged

BY

MILDRED DILLING



Price 1.25

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2

B b III - IV

Christoph W. von Gluck
Erasbach (Franconia), 1714-1787

24

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+ Many of these pieces may be played upon the Irish harp - However, the pedal changes indicated do not always coincide with the lever changes on the Irish harp. on the Irish

2. MINUET in G minor

Jean Jacques Rousseau
Geneva, 1712-1778

Andantino

Fix F# *p*

First system of the Minuet in G minor, measures 1-6. The music is in 3/4 time, G minor (two flats). The right hand features a melody with fingerings 1 2, 1 2, 1 2, 1 2. The left hand has a bass line with fingerings 2, 1 2 3, 2 1 4, 2. A dynamic marking *p* is present. A handwritten note 'Use Sam Milligan' is visible in the top left margin.

Second system of the Minuet in G minor, measures 7-12. The right hand continues the melody with a dynamic marking *f* at measure 7 and *p* at measure 9. The left hand has fingerings 4, 2', 2 1, 3. A handwritten note 'For the first time' is visible in the bottom right margin.

Third system of the Minuet in G minor, measures 13-18. The right hand has a dynamic marking *f* at measure 13 and *p* at measure 15. The left hand has a dynamic marking *p* at measure 15. A handwritten note 'F#' is visible in the bottom right margin.

Fourth system of the Minuet in G minor, measures 19-24. The right hand has fingerings 1 2 1 2 3 at measure 19. The left hand has a dynamic marking *p* at measure 19. A dynamic marking *rit.* is present at measure 23, and *a tempo* at measure 24. A handwritten note 'F#' is visible in the bottom right margin.

Fifth system of the Minuet in G minor, measures 25-30. The right hand has a dynamic marking *f* at measure 27. The left hand has a dynamic marking *p* at measure 27. A dynamic marking *rit.* is present at measure 29. A handwritten note 'F#' is visible in the bottom right margin.

3. DRAGONFLY IN THE SUNSHINE

5

Carl Reinecke
Altona, 1824-1910

Vivace $\frac{2}{4}$

pp $\text{Fix } G^\sharp$

pp Ch

cre - - - *scen* - - - *do* *f* G^\sharp D^\flat

31

31

31

4. STROLLING MUSICIANS

(Musiciens ambulants)

Vladimir Rebikov, Op. 31, №2
Krasnojarsk, Siberia, 1866-1920

Tempo di Valzer (♩ = 76)

The musical score is written for piano and right hand. It consists of five systems of music. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Valzer' with a quarter note equal to 76 beats per minute. The score includes various dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with slurs and fingerings (4, 1, 1). The left hand has a bass line. A crescendo leads to a mezzo-forte (*mf*) dynamic.
- System 2:** Continues the melodic and bass lines. It includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.
- System 3:** Features a piano (*poco*) dynamic and a fortissimo (*f*) dynamic.
- System 4:** Includes a piano (*poco*) dynamic, a mezzo-forte (*mf*) dynamic, a crescendo (*cresc.*), and a fortissimo (*f*) dynamic.
- System 5:** Ends with a piano (*poco*) dynamic, a fortissimo (*f*) dynamic, and a final flourish.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and dynamic markings: *dim.*, *a*, *poco*, *a*, *poco*. The left hand (bass clef) provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand (treble clef) has a melodic line with slurs and dynamic markings: *mf*, *dim.*, *a*. The left hand (bass clef) continues with eighth notes.

Third system of musical notation. The right hand (treble clef) has a melodic line with slurs and dynamic markings: *poco*, *a*, *poco*, *mp*. The left hand (bass clef) continues with eighth notes.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with slurs and dynamic markings: *dim.*, *a*, *poco*, *a*, *poco*. The left hand (bass clef) continues with eighth notes.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with slurs and dynamic markings: *p*, *dim.*, *pp*. A wavy line indicates a tremolo effect in the final measure of the system. The left hand (bass clef) continues with eighth notes.

Sixth system of musical notation. The right hand (treble clef) has a melodic line with slurs and dynamic markings: *dim.*, *ppp*. The left hand (bass clef) continues with eighth notes.

5. PAVANE

Style Renaissance

Paul Wachs
Paris, 1851-1915

Allegro con spirito (♩ = 152)

ff

poco rit.

Fine

a tempo

mf cantabile e ben legato

Ab

poco rit.

Ab

D. C. al Fine.

6. MINUET in F

(Written at the age of six)

9

Allegretto

Wolfgang Amadeus Mozart
Salzburg, 1756-1791

2 1 3, 3 2 1 3, 2 3 1 3, 3 2 1 2

2 3 2 3 2 1 2 4

2 1 3, 3 2 1 3, 2 3 1 3, 3 2 1 2

1 1, 2 3 2 2 1 2 4

E^b E^b $p F^\sharp$

F^\sharp *cresc.*

poco rit. *a tempo*

cresc. *p*

2 1 4

9. MINUET in G

Johann Sebastian Bach
Eisenach, 1685-1750

mf

f

mf piu cantabile

cresc.

cresc.

3 2 2 2 2

2 3 1

3 2 3 2 1 4 1 4

2 1 1 2 3 4 1

4 3 2 1 3 2 1

3

10. SOLDIERS' MARCH
(Soldatenmarsch)

13

Allegro deciso (♩=120)

Robert Schumann, Op. 68, No. 2
Zwickau (Saxony), 1810-1856

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro deciso' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as notes, rests, dynamics (f), and fingerings. The first system starts with a forte (f) dynamic. The second system includes a C# note in the bass. The third system includes a C# note in the bass and a forte (f) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a forte (f) dynamic. The score ends with a double bar line.

11. MENUET D'EXAUDET

Joseph Exaudet
Rouen, 1710-1763

Andantino

p

rit. *a tempo*

p *pp*

rit.

Fine

a tempo

non legato

p

p

ritardando

pp *p* *C#*

Da Capo al Fine

12. ALLEGRO

15

Wolfgang Amadeus Mozart
Salzburg, 1756-1791

The musical score is written for piano and bass in 2/4 time. It consists of five systems of music. The first system begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The second system features a forte (*f*) dynamic in the right hand and piano (*p*) in the left, with a key signature change to E-flat major. The third system starts with a piano (*p*) dynamic in the right hand and mezzo-forte (*mf*) in the left, with a key signature change to B-flat major. The fourth system features a forte (*f*) dynamic in the right hand and mezzo-forte (*mf*) in the left. The fifth system starts with a piano (*p*) dynamic in the right hand and mezzo-forte (*mf*) in the left, with a key signature change to B-flat major. The score includes various musical notations such as notes, rests, slurs, and fingerings.

13. GLISSANDO WALTZ

La Tartine de Beurre
(Valse a un doigt)

Wolfgang Amadeus Mozart
Salzburg, 1756-1791

Tempo di Valse (♩ = 120)

p *glissando*

Bass lightly

mf *p*

mf *p*

leggiero *f* *p*

Slide 2nd finger to make an ascending glissando. The finger is not flat against the strings, but played at the tip. For clear descending glissando, hook the thumb, keeping it in that position, playing at the tip.

2

f 3 1 2 1 2 1 4 1 2

pp

f

p

calando

1 3 4

1 3 4

14. SUCH CHIMING, MELODIOUS

(Klinget, glöckchen, klinget)
from *The MAGIC FLUTE*Wolfgang Amadeus Mozart
Salzburg, 1756-1791

Allegro
legato

Handwritten notes: *2 1 2* (circled) and *3 2 1* (circled) are written below the second system.

Handwritten notes: *2 1 2* (circled) and *3 2 1* (circled) are written below the third system.

Handwritten notes: *2 1 2* (circled) and *3 2 1* (circled) are written below the fourth system.

Handwritten notes: *2 1 2* (circled) and *3 2 1* (circled) are written below the fifth system.

2 1 2 3 4 1 2 3 4 4 3 2 1 4 3 2 1 3 1 2 3 4 3 2 1 8 3 2 1 4 3 2 1

p *pp* *p* *pp*

15. ALLEGRETTO
from the *Seventh Symphony*

Ludwig van Beethoven
Bonn, 1770-1827

Molto moderato

G# *p* F# G#

D# G# C#

G# D# G# C# *f*

16. DANCE OF THE BLESSED SPIRITS

from *Orpheus*

C. W. von Gluck

1714-1787

Andante

p dolce

fp

p cresc.

p

cresc.

f

p

rit.

3 2 1 2 1 3 1

1 4 3 2 1 1 2 1 2 3 1 3

2 1 3 1 2 1 3

2 1 3 1 2 1

2 1 3 1 2 1

3 2 1 4

17. WALTZ

21

Franz Schubert, Op. 9, N°33

The musical score is written for piano and bass. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into five systems. The first system starts with a piano (*p*) dynamic. The second system includes a *pp* marking and a key change to E-flat major (three flats). The third system also includes a *pp* marking. The fourth system includes a forte (*f*) marking. The fifth system concludes the piece. The score includes various musical notations such as notes, rests, slurs, and ornaments.

* Play with hand flat against the strings; locating lower C by measuring an octave with the thumb at upper C.

18. ALLEGRETTO

Franz Joseph Haydn
 Rohrau, (Austria) 1732-1809

The musical score is written for piano in 3/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a key signature of one sharp (F#). The second system includes a staccato instruction marked with an asterisk (*). The third system features a forte (*f*) dynamic and a key signature change to one flat (Fb). The fourth system returns to piano (*p*) and one flat. The fifth system ends with a forte (*f*) dynamic. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and ties are used throughout to indicate phrasing and articulation.

* For staccato effect, the hand flies back from the wrist.

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and contains eighth-note patterns. The bass clef staff has a G# note marked above it. The system concludes with a piano (*p*) dynamic marking and a forte (*f*) dynamic marking with an F# note.

Second system of musical notation. The treble clef staff features a continuous eighth-note melody. The bass clef staff provides harmonic support with chords and single notes.

Third system of musical notation. The treble clef staff includes triplet markings (3) and fingerings (1, 2, 2, 2, 2). The bass clef staff has an F# note marked above it.

Fourth system of musical notation. The treble clef staff shows a sequence of notes with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 3) and a forte (*f*) dynamic. The bass clef staff has an F# note marked above it and an Eb note marked below it.

Fifth system of musical notation. The treble clef staff continues the eighth-note melody with triplet markings (3). The bass clef staff provides harmonic support with chords and single notes.

19a. COUNTRY DANCE

Ludwig van Beethoven
Bonn, 1770-1827

Allegro

mf

Red. simile

p G#

L.H. mf

Gb

Red. simile

19b. COUNTRY DANCE

Ludwig van Beethoven
Bonn, 1770-1827

Allegro

p

cresc.

f

dim.

p

Cb

cresc.

f

C#

dim.

p

20. LES COUCOUS BENEVOLES

25

Francois Couperin

Paris, 1668-1733

Allegretto

Fix A# *p* *p* *p*

D# D#4

21. PRELUDE in A Major, Op. 28, No 7

Frederic Chopin

Warsaw, 1809-1849

Andantino

p *dolce* *p* *L.H.*

(Eb) B# Eb A#

22. MINUET in G

Johann Sebastian Bach
Eisenach, 1685-1750

Animato

The musical score for Minuet in G by Johann Sebastian Bach is presented in a single system. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is "Animato". The score is written for a single melodic line on a grand staff. The piece consists of 32 measures. The dynamics are marked as follows: *f* (forte) at the beginning, *mf* (mezzo-forte) at measure 10, *p* (piano) at measure 18, and *cresc.* (crescendo) at measure 24. The piece concludes with a repeat sign at the end of the final measure. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

23. MUSETTE

27

Allegro con brio

Johann Sebastian Bach
Eisenbach, 1685-1750

The musical score for '23. MUSETTE' by Johann Sebastian Bach is presented in five systems. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Allegro con brio'.

- System 1:** Begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note patterns with fingerings 1-2-3-4 and 1-2-3-4. The left hand provides a steady eighth-note accompaniment. Dynamics shift to piano (*p*) and then back to mezzo-forte (*mf*).
- System 2:** Features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The right hand continues with eighth-note patterns, while the left hand has a more active line. Dynamics shift back to mezzo-forte (*mf*).
- System 3:** Starts with piano (*p*) and mezzo-forte (*mf*) dynamics. It includes a crescendo (*cresc.*) and a forte (*f*) section. The right hand has a descending eighth-note pattern, and the left hand has a steady accompaniment. The system ends with a 'Fine.' marking.
- System 4:** Begins with piano (*p*) and pianissimo (*pp*) dynamics. The right hand features a descending eighth-note pattern. The system includes a section with a piano (*p*) dynamic and a section with a forte (*f*) dynamic. The right hand has a descending eighth-note pattern, and the left hand has a steady accompaniment.
- System 5:** Features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The right hand has a descending eighth-note pattern, and the left hand has a steady accompaniment. The system ends with a 'Da Capo' instruction.

24. CHORUS from *ALCESTE*C.W.von Gluck
1714-1787

pp

2 4 1 2

a)

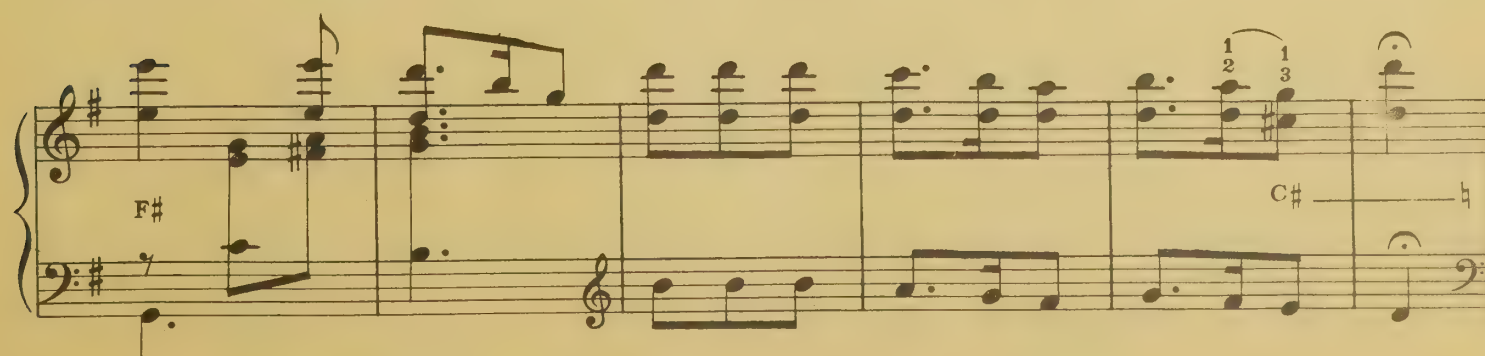
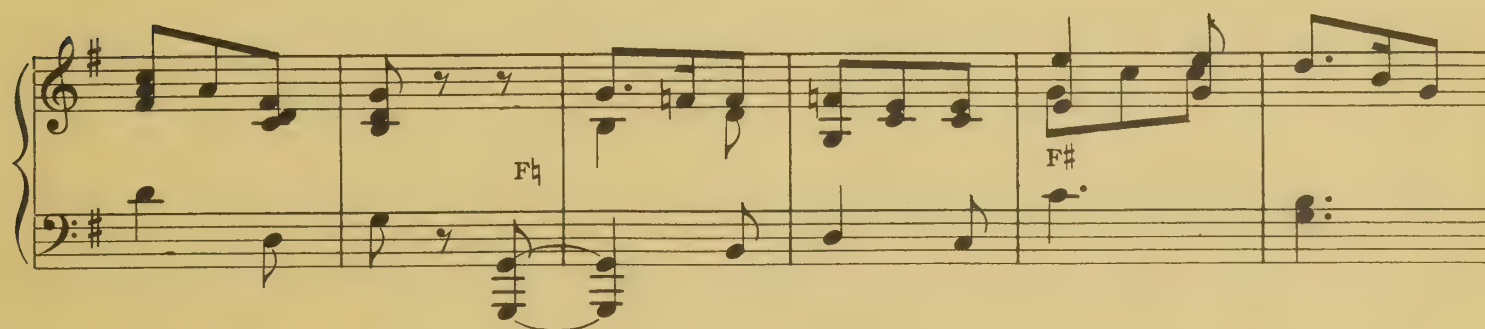
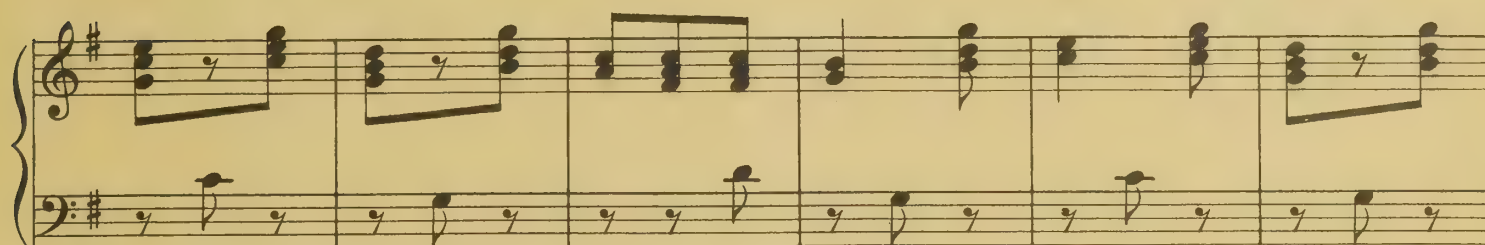
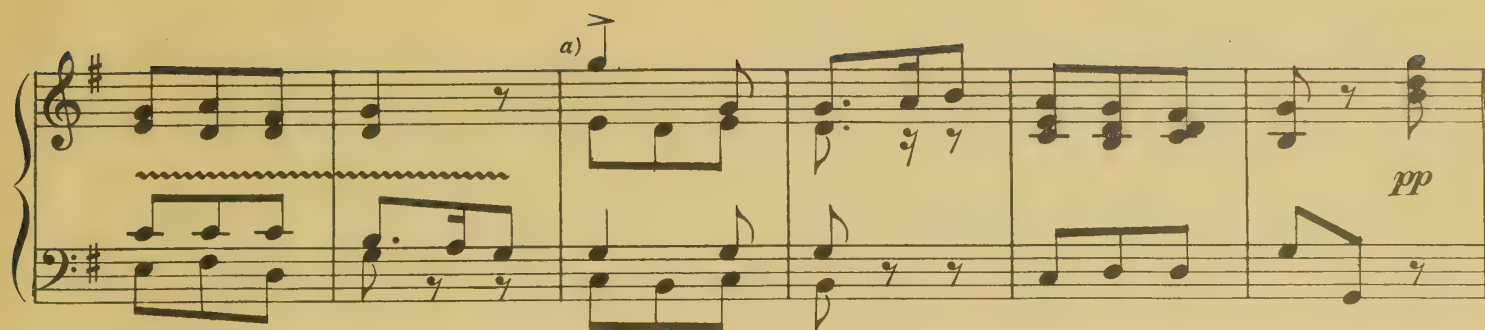
2

right hand piano

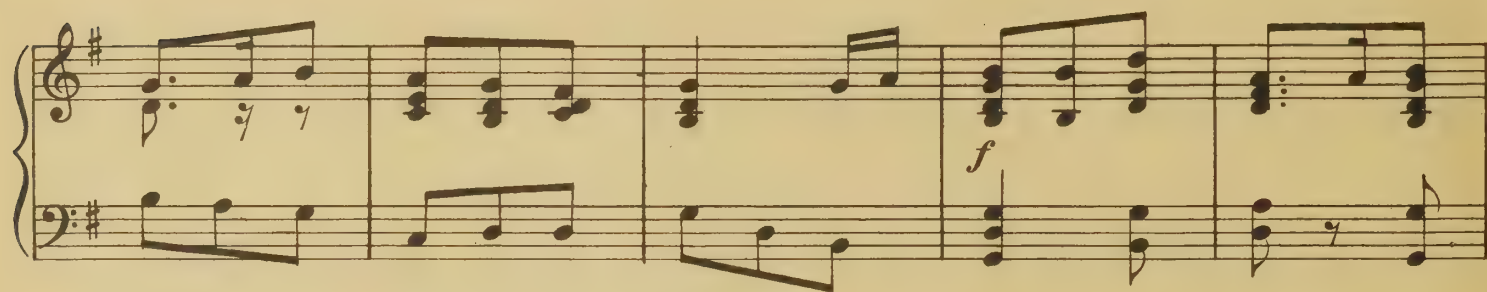
1 4 2 4

2 1 2 4

a) Left hand low on the strings to bring out the melody distinctly. The melody is indicated by the up-stemmed notes in bass staff.



a) Melody in right thumb.



25. LITTLE PRELUDE No1

31

Johann Sebastian Bach
Eisenach, 1685-1750

Moderato

3 2 1 4 3 3 2 1 4 3 4 1 3 2

4 2 1 3 2 1 F# G# F# Bb dim. Bb

1 4 3 2 1 4 3 2 1 2 3 4

3 2 1 2 3 1 2 3 4 1 2 3 4 3 2 1

1 2 3 4 1 2 4 3 1 F# dim. F# 1 2 3 1 2 1 3

p Eb F# Ab F# ritard. 1 2 3 1 2 Eb

26. WALTZ in E \flat (Original Key, E Major)

Johannes Brahms, Op. 39, No. 2
Hamburg, 1833-1897

Grazioso

The musical score is written for piano and consists of five systems of music. The first system is marked "Grazioso" and includes fingerings (2, 3, 1, 2, 3, 1) and a star symbol. The second system includes a trill marked "Ab". The third system includes a trill marked "Cb", "p dolce", "accel. cresc.", and "Gb". The fourth system includes a trill marked "Cb", "Ab", "Gb", "p", and "rit.". The fifth system includes a trill marked "1." and "2.".

* Play the first beat notes in each measure throughout with hand open; fingers against the strings, dampening the vibrating bass notes.

27. CORRENTE

33

George Frederic Handel
Halle, 1685-1759

Allegro

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), indicating D major. The tempo is marked 'Allegro'. The first system includes dynamics *f* and *mf*, and the instruction *non legato*. The second system includes *dim.* and *p*. The third system includes *Ch* and *D#*. The fourth system includes *Ch* and *D#*. The fifth system includes *p*, *cresc.*, and *f*. The sixth system includes *poco rit. (la 2ª volta)*. The score is heavily annotated with fingerings (numbers 1-4) and articulations (accents, slurs). The piece concludes with a double bar line and a repeat sign.

28. BRIDAL CHORUS

From "Lohengrin" Act III

Richard Wagner
Leipzig, 1813-1883

Moderato con moto

Handwritten annotations in blue ink:

- First system: E^\sharp , E^b
- Second system: E^\sharp , b
- Third system: A^\sharp
- Fourth system: E^\sharp , b , E^\sharp
- Fifth system: E^\sharp , F^\sharp , E^\sharp , D^\sharp , C^\sharp

Handwritten performance instruction at the bottom:

◆ Dampen G as indicated, with 3rd finger.

The page contains six systems of piano music. The notation is as follows:

- System 1:** Treble staff has a series of chords and single notes. Bass staff has a descending line with fingerings 3, 2, 1, 3, 2, 1, 2, and a final 2. Chords are labeled D_b , E_b , and B_b .
- System 2:** Treble staff has a melodic line with fingerings 1, 4, 2, 2, 1, 2, 3, 1, 2, 3. Bass staff has chords labeled $F\sharp$, $(D\sharp)$, $D\flat$, $E\flat$, E_b , $C\sharp$, and $B\flat$. A handwritten 'L.H.' is present. Fingerings 1, 3, 1, 2, 4, 3, 2, 1 are shown.
- System 3:** Treble staff has a melodic line with fingerings 3, 7, 2, 7. Bass staff has chords labeled $F\sharp$, B_b , E_b , and $C\flat$. A handwritten '4 3 2 1 7' is present.
- System 4:** Treble staff has a melodic line with fingerings 1, 2, 4, 1, 4, 1, 3, 2, 3, 1, 2, 3. Bass staff has chords labeled $E\flat$ and \sharp . Fingerings 2, 3, 2, 3, 1, 2 are shown.
- System 5:** Treble staff has a melodic line with fingerings 3, 2, 1, 3, 2, 1. Bass staff has chords labeled $E\flat$ and \sharp . Fingerings 3, 2, 1, 3, 2, 1 are shown.
- System 6:** Treble staff has a melodic line with fingerings 3, 2, 1, 3, 2, 1. Bass staff has chords labeled $E\flat$ and \sharp . Fingerings 3, 2, 1, 3, 2, 1 are shown. A handwritten 'dim.' is present.

* Place fingers altogether before shifting D pedal, so that it may be done silently.

29. SONG TO THE EVENING STAR

From *Tannhauser*

Richard Wagner

Leipzig, 1813-1883

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The first system includes dynamic markings 'p' and 'R.H.' (Right Hand). The second system includes a 'p' marking and various chord symbols (C#, F#, Bb, F#, Eb, C#). The third system includes fingerings (1, 2, 3, 4) and chord symbols (Bb, C#, C#, F#). The fourth system includes fingerings (4, 3, 1, 2, 4) and chord symbols (Bb, F#, Eb, C#, Bb, C#). The fifth system includes a 'cresc.' (crescendo) marking and chord symbols (G#, F#, G#). The notation includes various musical symbols such as notes, rests, and slurs.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Chords: F# D# (treble), D# (bass).

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Tempo marking: *un poco ritard.* Chords: D# (treble), G# B (bass).

Third system of musical notation. Treble and bass staves. Dynamics: *pp*. Tempo marking: *piu ritard.* Chords: C# (treble), D# B (bass), G# (treble), A# (treble) *cresc.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*. Tempo marking: *a tempo*. Chords: G# (treble), A# G (treble), Bb (bass), Bb (treble) *dim.*, C# (treble).

Fifth system of musical notation. Treble and bass staves. Chords: C# (treble), F# Bb (treble), Eb (treble), E# C# (treble).

Sixth system of musical notation. Treble and bass staves. Dynamics: *pp*, *ppp*. Tempo marking: *dim. e rit.* Chords: Bb (treble), C# (treble).

30. WEDDING MARCH

From the music to *Midsummer Night's Dream*

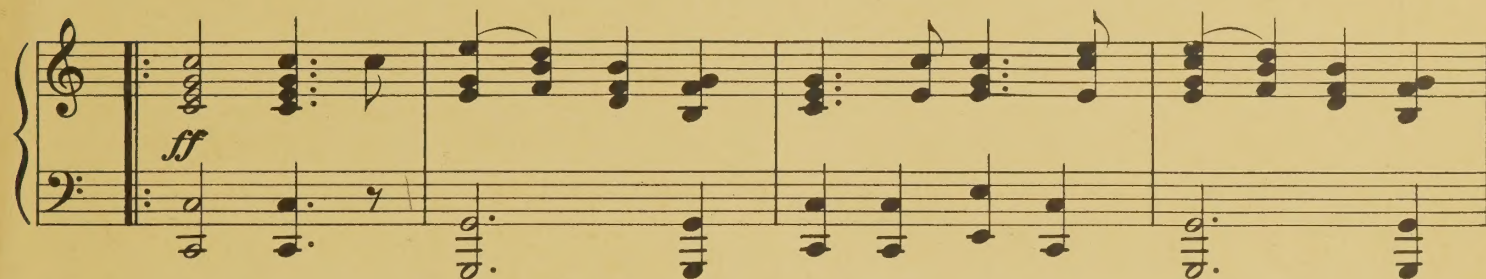
Felix Mendelssohn
Hamburg, 1809-1847

Allegro vivace

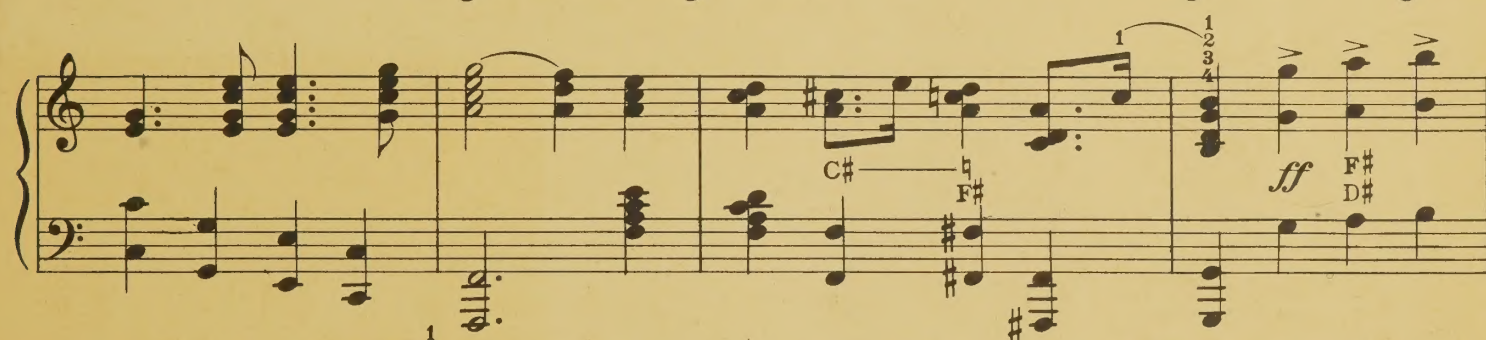
The musical score is written for piano and consists of five systems. The first system is a piano introduction in 3/4 time, marked 'Allegro vivace'. It features a treble staff with a key signature of one flat (F) and a bass staff. The second system is a piano solo, marked 'ff' (fortissimo), and includes a treble staff with a key signature of one sharp (F#) and a bass staff. The third system is a piano solo, marked 'ff', and includes a treble staff with a key signature of one sharp (F#) and a bass staff. The fourth system is a piano solo, marked 'ff', and includes a treble staff with a key signature of one sharp (F#) and a bass staff. The fifth system is a piano solo, marked 'ff', and includes a treble staff with a key signature of one sharp (F#) and a bass staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'ff' and 'r.h.'.



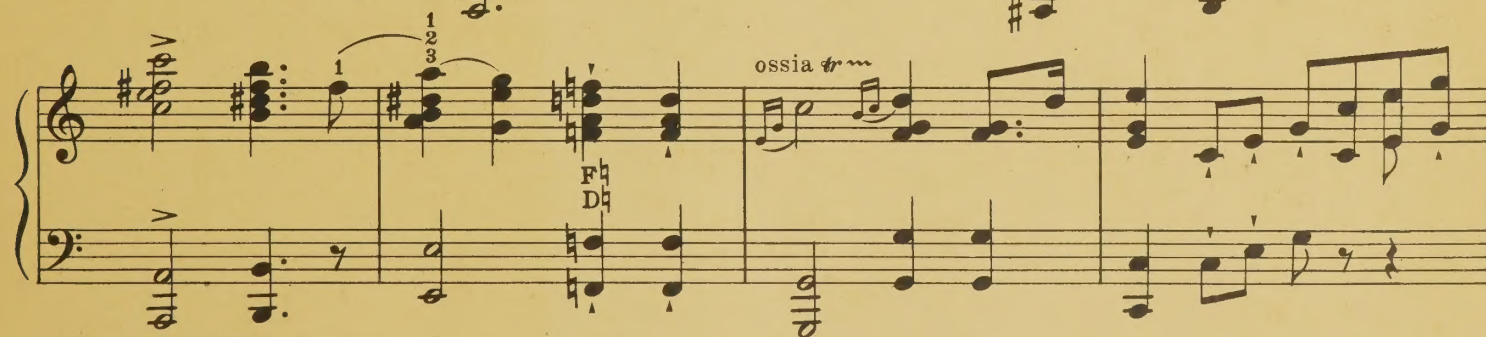
First system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes with fingerings 4, 3, 2, 1, 4, 1, 4. Bass staff contains a sequence of chords and single notes. Chords are labeled F# and D# in both staves. A dynamic marking *ossia* is present above the treble staff.



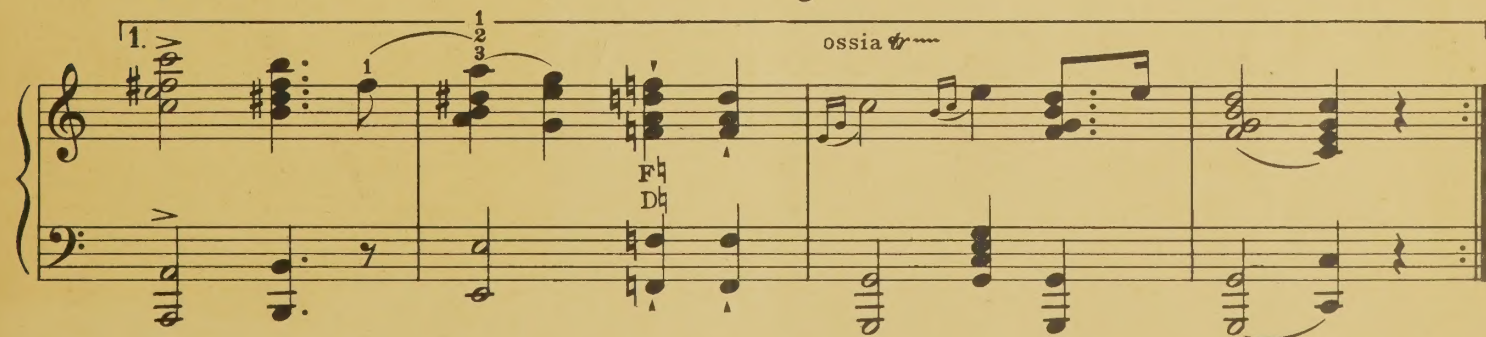
Second system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes. Bass staff contains a sequence of chords and single notes. A dynamic marking *ff* is present at the beginning of the treble staff.



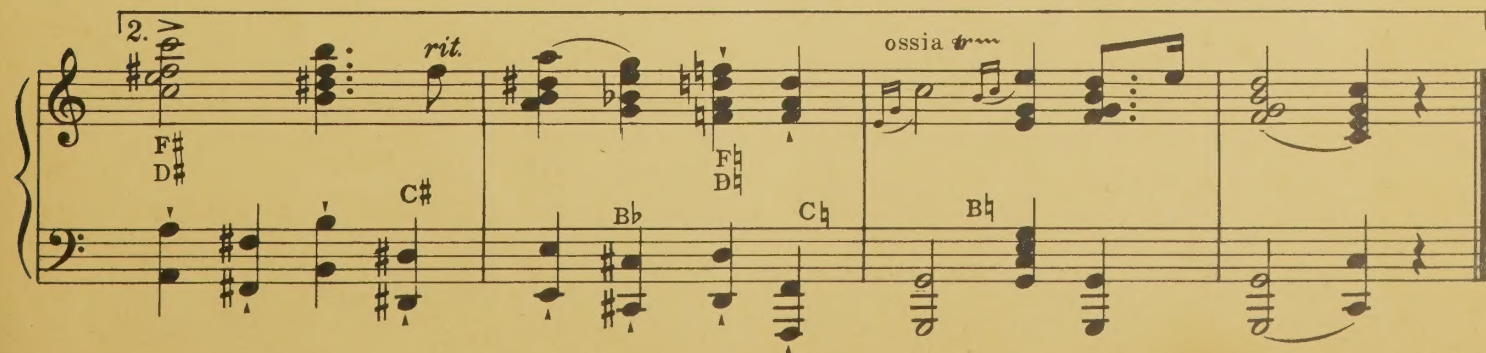
Third system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes with fingerings 1, 2, 3, 4. Bass staff contains a sequence of chords and single notes. Chords are labeled C# and F# in both staves. A dynamic marking *ff* is present in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes with fingerings 1, 2, 3. Bass staff contains a sequence of chords and single notes. Chords are labeled F# and D# in both staves. A dynamic marking *ossia* is present above the treble staff.



Fifth system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes with fingerings 1, 2, 3. Bass staff contains a sequence of chords and single notes. Chords are labeled F# and D# in both staves. A dynamic marking *ossia* is present above the treble staff.



Sixth system of musical notation. Treble and bass staves. Treble staff contains a sequence of chords and single notes with fingerings 1, 2, 3. Bass staff contains a sequence of chords and single notes. Chords are labeled F# and D# in both staves. A dynamic marking *rit.* is present above the treble staff. A dynamic marking *ossia* is present above the treble staff.

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